

Republic Raps on Golden Door

Trade Honors UA' Charlie Chaplin

The new Canadian division manager of United Artists, Charles S. Chaplin, was honored by film and theatre men of Montreal on the occasion of his appointment. Chaplin, Montreal branch manager, succeeded the late A. J. Jeffery when he came

(Continued on Page 3)

Theatres Offer Finance Report

Financial reports have been issued for a number of theatre operations in the province of Ontario. They include the following:

Paramount Kitchener Theatres Ltd. reports 1944 net profit of \$4,613, excluding \$291 refundable portion of excess profits tax, as

(Continued on Page 23)

Yates, Grainger, Laurie & Co'y Jostle Majors at Tenth Anni

IT IS not coincidence that Herbert J. Yates, Sr., president of Republic Productions, Inc., recently predicted that 1945 will be the biggest year

LAST CALL

The second annual Canadian Motion Picture Golf Championships for a heap of prizes and trophies is being held at Oakdale Club, Weston, Ontario, on June 26th. Get your tickets now from this office, Dick Main, Ralph Dale, Tom Daley, Paul Maynard, Len Bishop, Archie Laurie, Jack Arthur or Frank Vaughan in Toronto and Ken Craig, Tivoli, Hamilton.

Holders of red tickets, who are non-golfers, will be served dinner at six p.m.

in the company's history. For a ten-year blueprint has governed the progress of the company to its present major status in the industry, a blueprint indicating definite goals for accomplishments through the years, flexible enough to permit the company to grasp opportunities for expansion as they arose.

And, as Republic, to quote Mr. Yates, plans to "shoot the works" this year, it looks forward to further progress, which can be gauged by the Studio's recent acquisition of such production talent as Frank Borzage, Alfred Santell, and William K. Howard. and by its plans for continued

(Continued on Page 21)

20th Cent'y, Para Conventions Off

Restrictions on travel and the use of hotel space to accommodate conventions, issued by the Dominion government and applying between June 20th and July 20th, has caused the cancellation of the conventions of Twentieth Century Theatres and Paramount

(Continued on Page 23)

MGM-Powell Renew

William Powell recently signed another long-term contract with MGM and his first role under the new agreement will be in the "Hoodlum Saint." Powell has been with the Culver city studio since 1934.

Rise of Republic

The rise of Republic Productions in the last decade has been an extremely important one from the number of standpoints.

The exhibition section of the industry generally has welcomed another source of supply that proved its real worth when a product famine was in prospect. The average merchant who has nothing to sell has the satisfaction of knowing that empty shelves indicate prosperity. Motion picture theatres cannot sell their stock in half the regular year and their operators cannot sit back, telling the people to search elsewhere.

Entertainment, recognized by the government as a necessity now, must be offered as regularly as the people require it — and they require it regularly. Thus there is a duty to the public and an obligation to the government involved. Had not the wise men of Republic entered the field in the normal days, their assistance in helping the theatre industry meet new and abnormal conditions would not have been available.

Although the supply of films seemed sufficient when Republic began, the contention of its founders that there was room for more studios is more than amply proved by the fact that the abnormal conditions of today will be the normal conditions of tomorrow. There is the feeling that the boom market of the present will seem like a slump when compared with the world market of the future.

If that is not true, the millions and millions of dollars

(Continued on Page 3)

Bob O'Donnell Hit With Variety Men

"I don't want to play on your heartstrings," Robert J. O'Donnell, National Chief Barker of the Variety Clubs of America, told a Toronto dinner gathering of showmen last week, "but put it on the basis of what is the right thing to do."

The head of the amusement world's chief service organization had come to Toronto at the invitation of the recently-appointed organization committee for Variety in Canada and more than 100 people, the majority drawn from the motion picture industry, welcomed him. He was touched, he said, because he was in a different country and was impressed with the toast to the King, which was followed by one to the President of the United States.

O'Donnell, a warm and infor-

(Continued on Page 23)

Al and Pete's Art Boosts Tourney

That very funny and somewhat sensational Film Weekly window devoted to the Golf Tournament, designed by Tom Daley and featuring Bugs Bunny, was whipped up by Al Harvey and Pete Grant of Pictorial Display as a contribution to the committee's work. Thanks, boys.

Prizes and trophies are coming in at a fine clip and it shouldn't be hard for a fair golfer or a lucky guy to win one.

I'LL TELL THE WORLD

MILE-A-MINUTE MERRIMENT AS THE LAUGHS GO HIGH AND MUSIC GOES MELLOW WITH LEE TRACY, BRENDA JOYCE, JUNE PREISSER. DISTRIBUTED BY EMPIRE-UNIVERSAL FILMS.

Birthday Greetings and Congratulations to

REPUBLIC PICTURES

and our old friend

JIMMY GRAINGER

FAMOUS PLAYERS CANADIAN CORPORATION LTD.

All Good Wishes

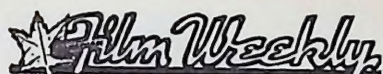
TO

Herbert J. Yates and Jimmy Grainger

on the

TENTH ANNIVERSARY OF REPUBLIC PICTURES

OSCAR J. HANSON



Vol. 10, No. 26 June 27, 1945
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ontario,
Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.

Entered as Second Class Matter.

Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario.

Rise of Republic

(Continued from Page 1)

that will be spent on the erection of new and added theatres throughout the world will be wasted—and J. Arthur Rank and other production, distribution and exhibition leaders are working toward a situation that will make the Mississippi bubble look like a soap balloon from a child's pipe.

But Republic's men were right—and so are those who followed their line of thought.

The Right Thing for the Right Place

When the founders of Republic were just thinking about it they must have sought hard for a place in the exhibition market that needed certain types of films. They fortified their judgment within the next few years by bringing in experts such as Jimmy Grainger. The result was films tailored to suit a waiting patronage.

Exhibitors whose patrons required the lively action drama or the simple love story were able to get just what they wanted. There was no longer any need of trying to pass off a million dollar picture that didn't interest the patrons as having what they wanted because the right picture couldn't be had just then. This situation is best expressed by a marquee on a small town theatre, as seen years ago. There was a double feature. "Gene Autry" the marquee stated in the biggest letters it could hold. Below it, on a small banner and as sort of an apologetic afterthought, were the words: "Added feature—Greta Garbo in Conquest."

Republic's coming provided another blessing which took time to materialize. While big city A houses were not affected by any reduction in the number of films available, since longer runs were the rule, smaller urban situations and those in rural areas were not that fortunate. Such situations, which use up almost the maximum patronage regularly, not only require almost the same number of films at all times, but must have Westerns and other action films. A steady and ample flow of their type of product is the lifeline.

It must also be remembered that many three-day houses became six-day houses during the war, with the tastes of the patrons remaining unchanged—an increased need when fewer pictures were being made. In any case, the major studios have concentrated on big budget films during the past few seasons, a type of product which does not fall in with every situation.

Republic, having concentrated on the needs of the greatest section of the product market, grew in the most sensible way possible—by increasing its budgets on the type of films it specialized in until they could be played all the way from A houses to the last runs. If the type of picture is right, star and production values enhance it to smaller situations and make it suitable for larger ones. If the type of product does meet the tastes of the patrons, a million dollars worth of embellishments won't make the picture popular. Now such ace directors as Frank Borzage, John Ford, Al Rogell and Al Santell have joined Republic.

Of Great Social Worth

The creation of one more avenue in the world's most dramatic form of expression was of tremendous social value, when it is realized that a comparatively small number of studios constitute the heart of the motion picture

Trade Honors UA' Charlie Chaplin

(Continued from Page 1)

to that city from Saint John, and was named to take his place when he passed on recently.

Chaplin was honored at a luncheon at Ruby Foo's, Montreal restaurant, and was presented with a watch by Bill Ellman, Columbia manager, in behalf of the others.

Ed Schnitzer, UA executive complimented Chaplin. Speaking to the exhibitors, he said: "You are responsible for his promotion and I trust that the good relations he has had with you will continue."

Other speakers were Leo Devaney, president of the Canadian Motion Picture Distributors Association; and John Grierson, head of the National Film Board.

He had nothing but pleasant memories of his stay in Montreal, Chaplin told his hosts, and was happy that his new duties would cause him to be in that city frequently. Chaplin was welcomed on his arrival in Toronto with a cocktail party given by Paul Nathanson.



BOB MURPHY

Honored with a party by friends in the industry on the occasion of his promotion from head booker, Toronto, to the management of the Vancouver branch as successor to Russell Simpson. Simpson succeeded Jack Hunter, who resigned as Toronto branch manager.

Bob is very popular in Ontario and British Columbia exhibitors will find him to be a great lad.

Paramount head office staff will honor him on July 3rd.

Performing Society Changes its Name

It has been announced that the Canadian Performing Right Society Limited has changed its name to Composers, Authors and Publishers Association of Canada, Limited.

The administration has also been reorganized by increasing the number of directors to twelve, nine of whom are resident Canadian composers, authors and publishers.

industry. From such places come the craftsmen upon whom depends the future full flowering of the art, culture and entertainment represented by the motion picture, a medium through which men speak to each other in the most common and favored language. For despite its robustness, it has not reached full maturity, a condition which cannot be visualized yet, since it is a new and almost immeasurable art.

Countries such as Canada must rely on the film art as it exists elsewhere as a means of study if they are to have such a medium of their own in the future. The greater the art where it is being practised, the more fruitful the studies. The coming of Republic added virility to the American film world, upon which we depend for entertainment as well as technical knowledge.

The more mediums of expression, the greater the understanding. The more types of culture, the richer the world. The more individual avenues within each medium and each type of culture, the more varied, fruitful and enlightened is Man's mortal stay.

Because of these things Republic and the men who made it possible are deserving of the praise of not only those who have benefitted commercially and directly, but of all men of good will.

TO THE MANY FRIENDS

of the late A. J. Jeffery:

It is with deepest gratitude that we extend our heartfelt thanks for the flowers and kind messages of condolence.

The Jeffery family
G. S. Jeffery



SAM KUNITZKY

Promoted from Montreal salesman for United Artists to the management of the Saint John branch as successor of George Heiber, who has been transferred to the management of the Montreal branch.

British Can Double Film Production

Doubling of British film production was predicted by David Rose, Paramount's managing director in Great Britain, on his return to New York recently.

With the return of all government-requisitioned stages and studios by January 1st of next year, producers in England should be able to turn out about 84 feature films during 1946 as compared with 43 during the past year, Rose asserted.

War Effort of USA Industry Rewarded

Censorship of films in the USA for export or import has been discontinued as of June 9th, according to a recent statement made in Washington by Byron Price, chief of the American Office of Censorship.

Two main considerations were decisive in bringing an end to compulsory controls, Price declared.

The first factor was the end of the war in Europe which lessened the risk to American national security and the need for economy in public expenditures, making possible "a general readjustment of censorship policies."

"The second," Price stated, "is the record of the industry itself, which has shown a splendid understanding of censorship principles and an earnest and loyal readiness to co-operate. This record has merited clearly the trust and confidence which must provide the foundation for voluntary censorship."

*In appreciation of
my friendship with*

JIMMY GRAINGER

and with best wishes for

his continued success in

the elevation of

**REPUBLIC
P I C T U R E S**

to Eminence in the

Motion Picture Industry

PAUL L. NATHANSON



GEORGE HEIBER

Montreal branch manager for United Artists, who succeeded Charles Chaplin to that post when the latter was appointed Canadian division manager. Heiber had been Saint John branch manager.

Balladeers to Star In Western Film

Ballad singers Anne Baxter and Burl Ives will play top roles in the Technicolor film version of "Smoky," Will James' western novel. Pic will be produced by Robert Bassler and directed by Louis King.

Appel Office Moved

Clare J. Appel, eastern division chief of Odeon Theatres of Canada, formerly located at 277 Victoria Street, Toronto, has been transferred to the Odeon offices at 1900 Royal Bank Building, Toronto.

Competition Good For Biz—J. A. Rank

J. Arthur Rank stated recently in New York that as a result of his visit to America British producers would learn a little more quickly about the type of films suitable for the USA market.

"We understand the tastes of our own people," Rank said, "and already our pictures in England can out-gross American pictures. Before long we may be sending pictures over here that will out-gross American pictures."

When that happened it would stimulate Hollywood to make still better pictures, Rank opined, and the competition would be good for the industry on both sides of the Atlantic.

The British leader was speaking before a luncheon meeting of the Independent Theatre Owners of America.

The Man Was Right

By TAP KEYES

A WELL-ROUNDED man in more than the literal sense is James R. Grainger, president and general sales manager of Republic Pictures Corporation, commonly referred to and addressed as Jimmy. With all deference to Herbert J. Yates, Sr., founder of Republic and president of Republic Productions, Incorporated, it is Jimmy, an old Canada hand, who personifies the company to those who live today in what remains, in a way of speaking, of British North America.

A showman since he was eye-high to a theatre chair, his personality reflects the ever-youthful and universal nature of the amusement industry. He is, in the richest sense of the phrase, a showman's showman.

He is also an American's idea of an American and could easily pass, among strangers on this side of the undefended border, as a Canadian's idea of a Canadian. Jimmy's manner is a mixture of the rural and the urban, perhaps like a small town mayor with a big city education, at once ingenuous and ingenious. He is, with Canadian or American flavor, a true cosmopolite.

How else would you describe a man born in wordly New York, educated in cultured Boston and seasoned by a lifetime in a keen and lively calling?

JIMMY GRAINGER is one of the few regarded by trade and public as Mr. Showman. And that is good, for the average person has not always a flattering picture of what he or she thinks is a typical showman. The day of the checkered vest and the egg-sized diamond is long gone but the misconception lingers on. Jimmy Grainger, a modern showman with an old-time background, is the incarnation of the show business of today—an intelligent industry completely aware of its responsibilities to the citizenry and its obligations to the nation.

He is "Uncle Jimmy" to certain of the industry's younger executives. Not because the turnstiles of time have clicked off so many of his years. If age was measured by awareness and capability, Jimmy would still be kicking cans along the street. It is because he enjoyed the regard and trust of their fathers before them—and because his kindly concern induces that friendly salute.

The man who has kept Republic's outgoing film avenues busy with traffic has been that company's chief trade contact for seven of its ten years—seven years in which the company rose from a minor film factory to a leading institution of art and entertainment. The growth of Republic is evidence of Jimmy's faith in it—and in his own judgment.

And where is there a man whose judgment, derived from experience, is superior in film matters? Still in his teens, he got into the business as advance and publicity man for road shows, became business manager and advance man for circuses and other outdoor attractions and, sensing with a sure instinct the coming greatness of the movies, came over to our side to handle the big road show screen attraction, "Cabiria."

AFTER that he was in it for good—and better. He handled the Western division of Edison Talking Pictures, went on to the general management of Thomas Ince Pictures Corporation and, when Ince died, joined Fox as assistant to Winfield Sheehan. A year later he resigned and organized Marshall Neilan productions, at the same time representing Charlie Chaplin in the distribution of "The Kid" and other subjects. He also spoke for William Randolph Hearst with Famous Players-Lasky Corporation, which handled his films in the days when he had production interests.



JAMES R. GRAINGER

Next he became vice-president and sales manager of Goldwyn just before it got sandwiched in between Metro and Mayer in 1924. Prior to that happening Jimmy had checked out of Goldwyn and into Fox as general sales manager. In 1930 he was made vice-president and placed in complete charge of sales for United States and Canada. In 1933 he moved to Universal.

In 1938 Jimmy bet the whole caboodle—his experience, his reputation for offering first quality product, industry recognition of his judgment—on an outsider called Republic. Because of his great personal standing, the eyes of exhibitors followed the change and their hearts went with him. So did their contracts.

Well, was he right? Or was he right? There are no two ways about it. In the United States the 3,000 theatres which showed Republic product in the beginning have today increased to 12,000.

CANADA, too, has kept pace through Empire-Universal, which has distributed for Republic since its inception. The late

N. L. Nathanson acquired the franchise at the very beginning of Republic and it was recently renewed through A. W. Perry, Emp-U president and general manager, and Paul Nathanson, its vice-president.

Dominion showmen have been offering hearty congratulations to Republic on its tenth anniversary and showing their regard for Jimmy Grainger and his Canadian representatives by showering them with a record number of bookings for "Flame of the Barbary Coast," a \$1,500,000 feature that is the flagship film of the celebration, and the big-budget musical, "Earl Carroll's Vanities."

Empire-Universal and Republic are happy in their association, the exhibitor is getting films that are exploitation naturals, and Jimmy Grainger has all the justifiable pride of a man who was proved right by time. Today Republic is jostling the majors for a place in the film sun, where the A dates bloom.

And, the first ten years being the hardest in anything, the best, Jimmy says, is yet to come.

MEET Archie Laurie, the battle him of the Republic (company).

He's the man who carved his way through a wall of living competitors with no weapons beyond his persuasive tones and personal popularity—and brought back more contracts for his side this year than it has filed away during any season in its inaugural decade.

But shucks, why introduce a guy everybody knows? Put Archie Laurie down in any theatre district in the Dominion and in five minutes he's so hemmed in by showmen that a dropped nickel couldn't get through to the ground. Everybody—the lame and the halt and the loud and the quick—is looking at a smile so bright that it could ruin a black-out and a laugh so hearty it sounds like the thundering herd.

Do you think I'm overselling this week's Film Weekly feature? You wouldn't if you've been around in our racket. It's been the way I say since William Howard Taft was president of the USA and one got you two on Jack Johnston.

In my favor I quote the Montreal correspondent of the Canadian Moving Picture Digest of 1918—when Archie Laurie was one of its contributors, Merrick R. Nutting the managing editor, Raymond S. Peck associate editor, Tom Daley its Maritimes correspondent, a full page ad cost twenty bucks, a nickel got you a big foamy one, and we thought we had licked the Germans for the first and last time.

Wrote he:

"Archie Laurie, the author of Lobby Displays, and manager of the Midway here, is, after all, stopping on at that theatre and is not leaving, as stated, on the 23rd. I am told that when the news was definitely given out that Archie would stop on, the noise of the cheering of satisfied patrons could be heard for miles down the main street, and there is talk of a wine supper to celebrate the event at the Ritz. For our part we regard it as the best little bit of news since the Germans were biffed on the Marne. Montreal without Archie would feel like dinner when the cat had galumphed with the steak."

Plenty of water has passed under the bridge since then. Other beverages also. But those sentiments still go.

It is obvious that more film folks would lay them down and dee for Republic's Laurie than Highlanders for the much-sung-about Bonnie Annie from Maxwellton.

THE answer to Archie's unchanged standing in our league grows out of the fact that if you like people they like you. This Laurie has an almost excessive fondness for the civilized animal, singly or in numbers and preferably with a good song ringing clear—particularly if each participant has been especially augmented for the occasion with a few charges of cheer. He is a gentlemen of the old Skol.

About this oversized inclination for company—ask John Loder,

Joe Pasternak, Roy Rogers and other of Hollywood's esteemed tourists who have come under Laurie's wing locally. They always end their sojourns by trying to get Archie to go back with them.

It was from John Loder that Archie learned something which led to him making a tremendous contribution to conviviality in the British Isles. It seemed that Canada Dry, ace ingredient of whoop-de-dew, was priced above the purse of the average citizen. Archie wrote to the sales manager of the company about this grave and incredible situation and it was remedied quicker than you can say, "Here's to You!" So

that every Britisher who hoists one wedded to Canada Dry is, unknowingly, toasting our lad. In gratitude the company cuffed him with a carton.

That was not the only case in which right didn't prevail socially. The man who wrote those famous words, "Now is the time for all good men and true to come to the aid of the party" must have been thinking of Archie. He has come to the aid of more parties than Bayer has aspirins—and always with the congrats of the guests, for inevitably they came, they saw, they concurred.

And always in honor of others. The years were rolling on but

The Laurie Story

By HYE BOSSIN

It's Always Fair Weather ...



Here is the amiable Archie Laurie in his favorite atmosphere—sharing a mob scene with merry lads. That's Archie on the left and he and Tom Bragg are baring their ivory at each other on bended knee, while the others are braving the camera full face.

The gentleman who owns the first (rear) noggin is unidentified but from there on, left to right, are Almeen Alwand, Alf Perry, Ben Geldsaler, Alec Adelman, Basil Salamis, Nick Tabah, George Ganetakes, John Fitzgibbons, Bill Scully and Haskell Masters. The photo was taken at last year's Montreal meeting of Republic.

Archie remained unhonored, unsung and unhung. It almost proved the sardonic old saying that a shoemaker generally goes barefoot.

For years Archie's attitude about women had been that you can't live with them, then again, you can't live with them. One day he decided to get married. The industry masses seized the opportunity. They staggered him at the Royal York at ten bucks a head and hundreds rolled in all the way from Montreal. It was a party fit for the prince of partymakers. Thus did the ultimate triumph of virtue prevail. Thus was justice done in the end—and without any nagging from the Hays Office.

ARCHIE LAURIE got into the business in Montreal in 1912, a year after his arrival from Guelph, Ontario, where he was born. He left his father's salvage business to join his uncle, Charlie Friedman, operator of the Vitascope on Mount Royal Avenue, as manager and assistant projectionist. More than a year later he switched to the management of the Canada Theatre, a new North End house. His next post was management of the Moulin Rouge for George Ganetakes, the theatre now being known as the Amherst.

Then he abandoned management to take over exploitation for the Midway Theatre and here was where he won fame among his fellow-showmen. He turned out to be a front man beyond compare. His theatre fronts attracted international attention from exhibitors who found that there was gold in them thar mountings.

The old Moving Picture World and the Motion Picture News made a big thing of Archie's flair for fronts and he undertook to conduct the Lobby Display department of the Digest. E. P. Pritchard of the Exhibitors Service Bureau wrote that "you have certainly put one over on all the other managers in the country." Archie's fronts for the Eddie Polo serial, "The Bull's Eye," caused Joe Brandt, general manager of Universal exchanges, to photograph them each week for general distribution and credit Archie.

In 1918 he confirmed the worst fears of the Digest correspondent quoted earlier by leaving Montreal to join the late N. L. Nathanson's interests, returning to his home town, Guelph, to manage the theatre there and also the one in Galt. Next he went to the Strand, Ottawa, then to the Alhambra, Toronto.

After a period as assistant to N. L. Nathanson, during which the small Paramount circuit expanded, Archie quit the exhibition field to join his good friend, L. Ernest Ouimet, at Specialty Film Import, Toronto, distrib-

(Continued on Page 24)

*Clear and
Realistic*



in color —
or black and white
— THANKS TO "NATIONAL" "SUPREX" CARBONS

THEATRE OWNERS know what a vast difference these famous carbons make to picture projection. By actual experience they realize that clear, realistic vision wins satisfied customers and brings them back to their theatre again and again.

All through these war years, "National" "Suprex" Carbons have been on duty in Canadian theatres — assuring the movie-goers of this country the finest projection qualities.

*The words "National" and "Suprex" are trade-marks of the
Canadian National Carbon Company Limited*

CANADIAN NATIONAL CARBON CO. LIMITED

HALIFAX, MONTREAL, TORONTO, WINNIPEG, VANCOUVER

Herbert J. Yates

(From Business Week)

THE end of the fiscal year, only a few weeks away, will make a milestone in the career of a fabulous figure in a fabulous industry, who, paradoxically, is virtually unknown to the American public.

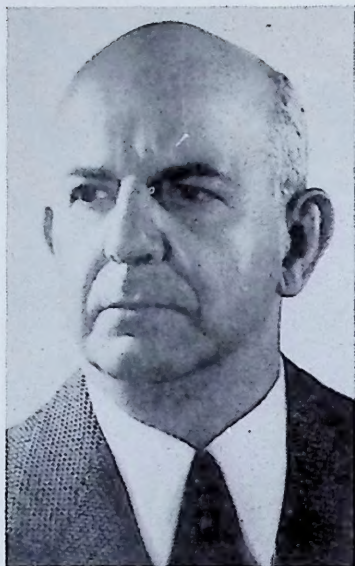
The man is Herbert J. Yates, multimillionaire film magnate. From May 27 to July 27, Yates' motion picture studio, Republic Productions, Inc., at North Hollywood, Calif., is observing its tenth anniversary.

Yates' other properties are Consolidated Film Industries, Inc., which processes virtually all film for the movie industry; Consolidated Moulded Products Co., a subsidiary at Scranton, Pa., now manufacturing war supplies; and Setay Co., Inc., an investment concern which is the holding company for Republic. Yates directly or indirectly, owns 38% of Setay Stock (Setay is Yates spelled backwards), and is the largest individual stockholder on record of Consolidated. This, along with family holdings, gives him the equivalent of a 45% interest in Republic.

Big Talk, Small Fry — Republic's chief, who founded his company ten years ago in an abandoned studio built by Mack Sennett, recently aroused the scoffers in the film industry by announcing that Republic will produce this year from ten to thirteen pictures costing \$1,500,000 each. Even in an industry which thrives on superlatives and extravagances, that's big talk for a man who is small fry in comparison with the major producing-distributing companies.

Last week, Republic, despite setbacks caused by the current strike, appeared well advanced in its ambitious program, which calls for a total of 64 pictures and four serials costing \$20,000,000. This is \$3,000,000 more than Republic's budget last year and compares favorably with the budgets of the larger major studios. Three top-flight producer-directors, Frank Borzage, Alfred Santell, and William K. Howard, have been lured into Yates' camp on profit-sharing deals.

Amateur Boxer — Yates at 65 is almost bald, five feet eight, bull-necked, husky, and stronger than most men half his age. His handclasp is crushing. In his youth he was an amateur boxer. He is stern of visage and rarely



HERBERT J. YATES

smiles. He speaks bluntly, never minces words.

He works long hours, drinks moderately, always manages to get eight hours' sleep. Ice skating is his favorite sport, and his claim that he is building a rink at the studio for skating sequences in pictures doesn't fool his employees. Yates divides his time between Hollywood and New York.

Fortune in Tobacco — The son of a poor English couple who came to the U.S. in 1870 and made their home near the Brooklyn waterfront, Yates received little schooling. He sold papers, and at 13 took a job as office boy with the American Tobacco Co. In 1911 the Supreme Court dissolved the American Tobacco Company and Yates was assigned to Liggett & Myers Tobacco Company as assistant vice-president. At 37 he retired

from the company with a sizeable fortune.

He yearned to be a gentleman farmer, so he bought a farm in Dutchess County, N.Y., and lost his shirt. He had plenty of money left, so he decided to try investments.

Bread on the Waters — One day in 1918 Yates met the late Rosco (Fatty) Arbuckle. The screen comedian needed capital to make pictures. Yates lent him \$55,000. Within a year Yates had his money back and \$100,000 profit. Yates induced some friends to come in with him and they established a laboratory to process film for the rapidly growing movie industry. The venture prospered, and the group bought out a dozen competitors to establish Consolidated Film Industries, Inc.

In 1934 four small producing companies — Mascot, Liberty, Select, and Monogram (the latter not to be confused with the present Monogram) owed Consolidated more than \$3,000,000. Yates told the four producers they were making bad pictures and too many of them; that unless they merged and made fewer and better films he would cut off their credit. The studios consolidated but the new company got nowhere because of incompetency and rivalry. So Yates bought them out and founded Republic.

New Dubbing Stage — When Yates moved into the former Sennett studio the lot contained a few rundown office buildings and an abandoned stage in which grass was growing through the rotting floor. Today Republic has 14 sound stages, numerous other buildings, and piles of materials for several more which will start rising as soon as the War Manpower Commission gives the signal. Recently Republic completed a \$600,000 sound dubbing stage which is claimed to be the largest in the world.

Yates has a ready opinion of the industry in which he made his millions. "The film industry," he declares, "is the most fabulous in the world. It operates in defiance of many recognized business principles. Motion picture operation may not be in accord with the sound business practice of other great industries, but this is because the movie industry is built on personalities, and usually individual interests come before corporate interests."

THEATRE HOLDING CORPORATION

greet

Herbert J. Yates

Jimmy Grainger

and

REPUBLIC

on its

TENTH ANNIVERSARY



“THE FLAME”

JOHN WAYNE

FLAME OF BARBARA



IT'S ANOTHER HIT FROM REPU



1935 10th ANNIVERSARY 1945

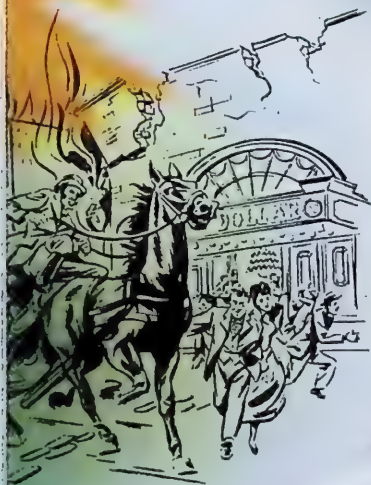
ANN DVORAK

REBARY COAST

featuring
JOSEPH SCHILDKRAUT

with
WILLIAM FRAWLEY • VIRGINIA GREY

and
RUSSELL HICKS • JACK NORTON
PAUL FIX • MANART KIPPEN



JOSEPH KANE Director
Original Screen Play by BORDEN CHASE

B L I C

ADVERTISING TO 45,000,000

THROUGH
EVERY IMPORTANT
MAGAZINE



JOHN WAYNE
ANN DVORAK
in
**FLAME OF
BARBARY COAST**

featuring
JOSEPH SCHILDKRAUT
with
WILLIAM FRAWLEY • VIRGINIA GREY
and
RUSSELL HICKS • JACK NORTON
PAUL FIX • MANART KIPPEN
Directed by JOSEPH KANE
Original Screen Play by BORDEN CHASE
A REPUBLIC PICTURE

A Tree Grows In Brooklyn

with Dorothy McGuire, James Dunn
20th-Fox 128 Mins.

FILM VERSION OF BETTY SMITH NOVEL IS DEEPLY HUMAN-DOCUMENT SURE OF BIG GROSSES.

Under the astute supervision of Producer Louis D. Lighton and the understanding directorial guidance of Elia Kazan the Betty Smith best-seller has been transformed into screen entertainment so rich in sentiment and human interest that it cannot help winning the applause of the great mass of film-goers. Of imposing box-office stature, the capably assembled production makes a profound impression with the strength of its emotional arsenal. Its appeal to the heart is undeniable, and its story of simple everyday people has been related with warmth and feeling out of the ordinary.

In telling the story of an underprivileged family leading a hand-to-mouth existence the production, thanks largely to an atmospheric treatment that is imposing, paints a vivid and reasonably true picture of life in a poor district of Brooklyn, a generation ago. Many memories will be stirred by all the little details that have gone into the depiction of the trials and tribulations of the Nolan menage.

Honesty and sincerity have been employed in filming the Tess Slesinger-Frank Davis adaptation of the novel. Though it may border on the tedious at times, a fault due no little to its excessive length, "A Tree Grows in Brooklyn" has a sense of reality that makes one share the experiences of the characters in a story that mingles smiles and tears.

The story, one of frustration and heartache, has Dorothy McGuire and James Dunn as the parents and Peggy Ann Garner and Ted Donaldson as the children, Joan Blondell playing the aunt and Lloyd Nolan as the cop who offers Mrs. Nolan marriage after her husband dies. Miss McGuire is capital. Dunn contributes his best screen performance as the improvident singing waiter who keeps promising better times for his family to no purpose. Young Miss Garner almost steals the film with a profoundly sensitive performance that captures your heart. The others are uniformly good.

CAST: Dorothy McGuire, Joan Blondell, James Dunn, Lloyd Nolan, Peggy Ann Garner, Ted Donaldson, James Gleason, Ruth Nelson, John Alexander, B. S. Pully, Ferike Boros, J. Farrell MacDonald, Adeline De Walt Reynolds,

Meet Miss Bobby Socks

with Bob Crosby, Lynn Merrick
Columbia 68 Mins.

MODEST MUSICAL IS STRICTLY ENTERTAINMENT FOR THE BOBBY-SOCK TRADE.

This film capitalizes on the bobby-sock worship of crooning voices. This fact alone makes the Ted Richmond production something for the teen-aged who respond readily to a Frank Sinatra or such. In every respect the entertainment is aimed at young people possessed of nervous feet.

The picture itself is a small-time musical employing to the full the ability of Bob Crosby to deliver a song. The story is completely nonsensical and it is worked out with due regard for the type of audience for which it is intended.

Crosby is a crooner discharged from the army who is trying to go places on the air. A jive maniac, Louise Erickson, makes it her business to create a craze for the guy. His rise to attention results in numerous complications of a hilarious nature. Miss Erickson, who has a crush on Crosby, is disappointed when he falls in love with her sister, Lynn Merrick, but she finds consolation elsewhere.

CAST: Bob Crosby, Lynn Merrick, Louise Erickson, Robert White, Howard Freeman, Mary Currier, Pat Parrish, Sally Bliss, John Hamilton, Douglas Wood, Pierre Watkin, Lou Jordan and his Tympany Five, Kim Loo Sisters.

CREDITS: Producer, Ted Richmond; Director, Glenn Tryon; Screenplay, Muriel Roy Bolton; Cameraman, George Meehan; Art Directors, Lionel Banks, Carl Anderson; Set Decorator, Louis Daige; Film Editor, Jerome Thoms; Musical Director, Marlin Skiles.

DIRECTION, Fair. PHOTOGRAPHY, Good.

Celeste Holm's First

Broadway star Celeste Holm will play the female lead in "The Bandwagon," her first role under contract to 20th-Fox. To be filmed in Technicolor, the picture will be produced by William Perlberg and directed by Gregory Ratoff.

George Melford, Mae Marsh, Edna Jackson, Vincent Graeff, Susan Lester, Johnnie Berkes, Lillian Bronson, Alec Craig, Charles Halton, Al Bridge.

CREDITS: Producer, Louis D. Lighton; Director, Elia Kazan; Screenplay, Tess Slesinger, Frank Davis; Based on novel by Betty Smith; Cameraman, Leon Shamroy; Musical Score, Alfred Newman; Art Director, Lyle Wheeler; Set Decorators, Thomas Little, Frank E. Hughes; Film Editor, Dorothy Spencer; Special Effects, Fred Sersen; Sound, Bernard Freericks, Roger Heman.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

Without Love

with Spencer Tracy, Katharine Hepburn
MGM 111 Mins.

SUPREMELY ENTERTAINING COMEDY DRAMA HAS ALL IN ITS FAVOR FOR HUGE SUCCESS.

The film version of the Philip Barry play "Without Love" is supremely palatable screen fare which has everything favorable to its quest for top grosses. Stamped with intelligence and maturity and offered in the most diverting and attractive manner imaginable, the production is distinctly a credit to Producer Lawrence A. Weingarten.

While the acting leaves virtually nothing to be desired, the production details are of the finest and the direction of Harold S. Bucquet is outstanding, it is the rich flavor, the smoothness and the smartness of the dialogue in Donald Ogden Stewart's capital screenplay that perhaps makes the strongest impression on the mind. Into the mouths of the players have been placed lines that are a delight to listen to.

Dramatic and humorous elements have been skillfully combined in this story of a strange romance between Spencer Tracy and Katharine Hepburn. Tracy is a scientist working on a new type of aviator's oxygen helmet who sets himself up in the Washington mansion of Miss Hepburn, a widow living within herself.

Their marriage is a sort of mutual-assistance pact in which love has no place whatever. How gradually they come to love each other makes for absorbing entertainment.

Tracy and Miss Hepburn are perfectly cast. Among the others the biggest hit is made by Keenan Wynn as Miss Hepburn's bibulous cousin sweet on Lucille Ball.

CAST: Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn, Carl Esmond, Patricia Morrison, Felix Bressart, Emily Massey, Gloria Grahame, George Davis, George Chandler, Clancy Cooper.

CREDITS: Producer, Lawrence A. Weingarten; Director, Harold S. Bucquet; Screenplay, Donald Ogden Stewart; Based on play by Philip Barry; Cameraman, Karl Freund; Musicale Score, Bronislau Kaper; Recording Director, Douglas Shearer; Art Directors, Cedric Gibbons, Harry McAfee; Set Decorators, Edwin B. Willis, McClean Nisbet; Special Effects, A. Arnold Gillespie, Danny Hall; Film Editor, Frank Sullivan.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

God Is My Co-Pilot

with Dennis Morgan, Raymond Massey
Warner Bros. 90 Mins.

THRILLS AND EXCITEMENT APLENTY IN STIRRING TALE OF HERO'S AIR EXPLOITS.

In Col. Robert L. Scott's book about his exploits as an Army Air Force pilot Warner Bros. has found the material for an unusually stirring film about the air war in the Chinese theatre of operations. Rousing entertainment packed with thrills and red-blooded action, the film, very much of a tribute to Gen. Chennault and his intrepid fighting men, is pretty certain to give a strong account of itself at the box office in spite of it being another in the long list of war films that follow a definite pattern that has become extremely commonplace.

Although the story of Chennault's Flying Tigers is old by now, "God Is My Co-Pilot" retells it interestingly and effectively. It is a human, often moving recital of the great work done by the Flying Tigers in the interests of China's war against the Japs.

The story is told from the point of view of Col. Scott's participation in the battle in the Chinese skies. The officer learns the fighting ways of the Flying Tigers so well that soon he covers himself with glory in combat against the Japs. Despite Scott's being ordered grounded by the medico at the end because he is too old to take the gaff any longer, Chennault makes the magnanimous gesture of allowing him to take part in the Flying Tigers' greatest mission.

The film has been well acted under the driving direction of Robert Florey. Dennis Morgan plays Col. Scott and Raymond Massey is Gen. Chennault.

CAST: Dennis Morgan, Raymond Massey, Andrea King, Alan Hale, Dane Clark, John Ridgely, Stanley Ridges, Donald Woods, Murray Alper, Joel Allen, Stephen Richards, Warren Douglas, Minor Watson, Philip Ahn, Richard Loo, Frank Tang, Charles Smith, Paul Brook, John Miles, Addison Richards, Bernie Sell, Danny Dowling.

CREDITS: Producer, Robert Buckner; Director, Robert Florey; Screenplay, Peter Milne; Based on book by Col. Robert L. Scott; Cameraman, Sid Hickox, Art Director, John Hughes; Film Editor, Folmar Blangsted; Sound, Oliver S. Garretson; Set Decorator, Jack McConaghy.

DIRECTION, Good. PHOTOGRAPHY, Excellent.



A. W. PERRY
PRESIDENT AND
GENERAL MANAGER



A. J. LAURIE
CANADIAN REPUBLIC
SALES MANAGER



H. PAINTER
TORONTO
BRANCH MANAGER



J. W. BLANKSTEIN
WINNIPEG
BRANCH MANAGER



M. J. ISMAN
MONTREAL
BRANCH MANAGER



J. PALANSKY
CALGARY
BRANCH MANAGER



G. HOYT
SAINT JOHN
BRANCH MANAGER



L. PLOTTEL
VANCOUVER
BRANCH MANAGER

We Salute You REPUBLIC

**ON YOUR TREMENDOUS
PROGRESS AND
ACCOMPLISHMENTS
AND
CONGRATULATIONS
ON YOUR
TENTH ANNIVERSARY**

*It's Our Pleasure
To Service*
**CANADIAN EXHIBITORS
with**

REPUBLIC PICTURES

EMPIRE-UNIVERSAL REPUBLIC FILMS

Compliments of Canada
for a
Decade of Achievement



With sincere felicity and sincere appreciation we join the American Motion Picture Industry in hearty congratulations to Republic Pictures Corporation.

Our ten years of harmonious and profitable association with Republic reflects in its record of accomplishment an unparalleled business relationship of which we are proud to be a part.

It is our earnest hope and belief that Republic will continue on to ever greater success.

Empire-Universal Republic Films
Distributor of REPUBLIC Pictures in Canada

Webber Answers Meretsky

Secretary of Lord's Day Alliance Replies to Windsor Showman In Sunday Show Controversy

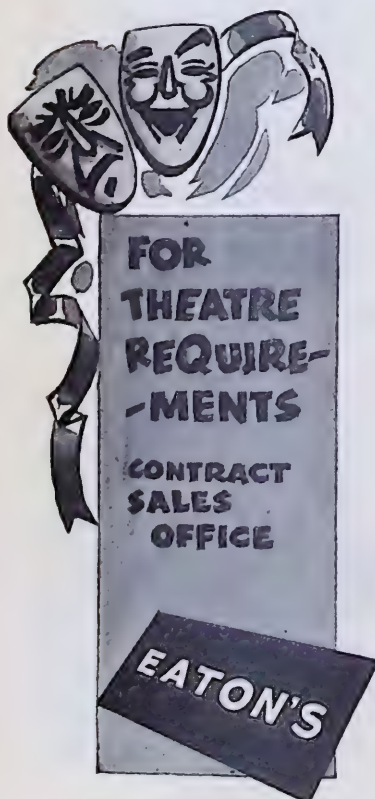


DICK MAIN

Chairman of the Ticket Committee of the annual Canadian Motion Picture Golf Championships. Dick is partnered with Ralph Dale and Sam Fingold in operation of the Theatre Amusement circuit.

'Paris Canteen'

"Paris Canteen" will be produced by Sol Lesser and directed by Colonel William H. Keighley for United Artists release.



LAST week we printed Simon Meretsky's stand with regard to Sunday evening shows for charity in one of his Windsor Paramount houses, the Capitol. Here is a reply from George C. Webber, general secretary of the Lord's Day Alliance of Canada:

Dear Sir: Your letter of May 22 has come to hand, with your comments on our former letter to you. Unfortunately a considerable proportion of your letter has no relation whatever to the contents of our letter to you, nor to the issues relevant to the questions under discussion. We are, therefore, making this further effort to clarify these issues.

In the first place Canadian law seeks to restrict business activities throughout our Dominion to six days of the week, and sets Sunday apart as the national weekly day of rest. The demands of the present World War have caused some modification in these restrictions in the promotion of maximum war production, but commercialized and profit-making entertainment is definitely restricted by Canadian law to the six recognized business days of the week.

This is the law which protects the freedom of Canadian citizens from Sunday toil, and as such all patriotic and loyal citizens are called upon to co-operate in the interests of human welfare. Theatre employees especially are insistent that their Sunday freedom shall not be taken from them. Through these war years this organization has been waited upon by representatives of those employed in theatres, urging us to continue our efforts on their behalf, and reminding us that they are unable to share with others the freedom of public holidays throughout the year. They have to work on public holidays, and for long and late hours, to help entertain their more favored fellow citizens in the enjoyment of those holidays.

Subject to Law

Furthermore, Ontario provincial laws, recognizing the general objective of these federal statutes of Canada, have declared that each licence issued in this province to theatres and other places of commercialized entertainment, are issued with the explicit condition that all these licences are issued for six days of the week only. Here again Sunday is excluded from

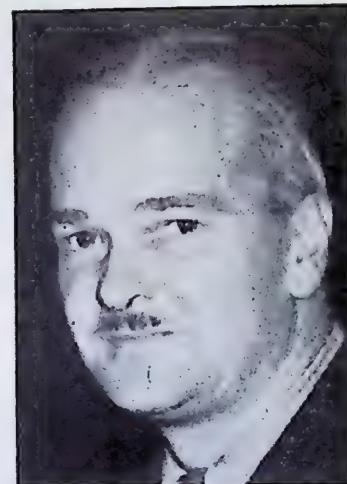
the recognized business days of the week. You are, therefore, subject to the laws and regulations enacted under the authority of the Legislative Assembly of the Province of Ontario, as well as the statutes of the Parliament of Canada. No municipal council, or civic official in Windsor or elsewhere in Canada, is authorized to ignore the provisions of these laws, or condone their violation.

We are quite well aware of the many worthy patriotic and benevolent enterprises undertaken during the present World War for the welfare of the members of our Active Service Forces, and the relief of human distress in these days of suffering and sacrifice. All worthy citizens commend and co-operate in raising funds for recognized war charities. But it is not necessary to violate our Canadian laws to raise such funds, either in war days or in peace time. The large sums of money raised by voluntary contributions throughout Canada during these past few years gives full proof to this statement.

Charity Shows

At the same time, we recognize that Sunday entertainments where the proceeds go to worthy benevolences, can be held without violation of Canadian Sunday laws. Many have been legally conducted during the present war. But our federal and provincial laws do not recognize the right of any individual, or group of individuals, to profit financially, either personally or collectively, through Sunday entertainment in theatres or other places of public entertainment. It is not sufficient for you to say, "If it wasn't for charity, nobody would get the theatre from me regardless of how much they paid." We have the right to ask that you recognize the requirements of Canadian law and seek no financial profit from the Sunday use of your theatre. Hence the department of the government of Ontario which administers the licencing of moving picture theatres in this province is on firm ground in demanding that the amount received by you for the use of any of your theatres on Sunday shall be sufficient only for actual expenses such as heating, lighting and cleaning.

Your reference to excess profits taxes has no place whatever



RALPH DALE

Theatre Amusement Company executive, who heads the Prizes Committee of the annual Canadian Motion Picture Golf Championships.

St. Kitts Managers Name Miller Prexy

Roy Miller, manager of the Lincoln Theatre, St. Catharines, Ontario, was elected president of the St. Catharines Theatre Managers Association at the annual dinner meeting held recently. He succeeds Leo Coyle, manager of the Granada, who chaired the get-together.

Vern Hudson of the Capitol was chosen secretary and Al Sedgwick, who recently became manager of the Palace, was named treasurer.

Dewey McCourt, leaving St. Catharines to become manager of the Brock, Niagara-on-the-Lake Ontario, was honored with a presentation. Johnny Allen of the Tivoli at nearby Thorold was accepted as a member.

Como-Landis Star

Perry Como and Carole Landis will co-star in 20th-Fox's "Doll Face," to be directed by Lewis Seiler and produced by Bryan Foy.

in this discussion. If you obey Canadian laws, and derive no financial profit from the Sunday use of your theatre, there will be no additional excess profits to pay over to the government of Canada.

As you handed over a copy of your letter to us for publication in the Windsor paper we take the liberty of following your example, and so give to the general public an opportunity to read both sides of our discussion.

That **RKO BRAND OF** *Showmanship*

...The biggest simultaneous area opening of
em all arranged for a gigantic opening in
more than 100 New England and New York
State theatres on June 26...

The blanketing Yankee Network and addi-
tional powerful stations beamed for the most
concentrated mass coverage in history...

...Pages and pages of promotion in all Hearst
Boston newspapers...

...Mammoth Night of Spectacle at Boston
Garden to 18,000 people on Sunday, June
26, a Hearst-sponsored Prelude to a Premi-
ere getting top priority promotion all along
the line.

...Important persons from all walks of life
at dozens of affiliated affairs...

...All wrapped up in showmanship's most
extensive and intensive campaign of seat-
selling exploitation on record!

To be followed by like treatment throughout
the territory served by WLW, "The Nation's
Station," Cincinnati.

...to launch→



**RKO'S MIGH
OF A HA
OF HE
AND T
DATE
DETI**

BACK TO



starring

JOHN WA

with

ANTHONY QUINN • BEULAH BONDI •

Executive Producer **ROBERT FELLOWS**

Directed by

**TY DRAMA
NDFUL
ROES
HEIR
WITH
NY!**

The inside story of the invisible army of the Philippines. A great drama of helpless fury and inspired courage . . . told on a flaming canvas of mighty action and thundering thrill — to live forevermore in the hearts of all who want to be free!



BATAAN

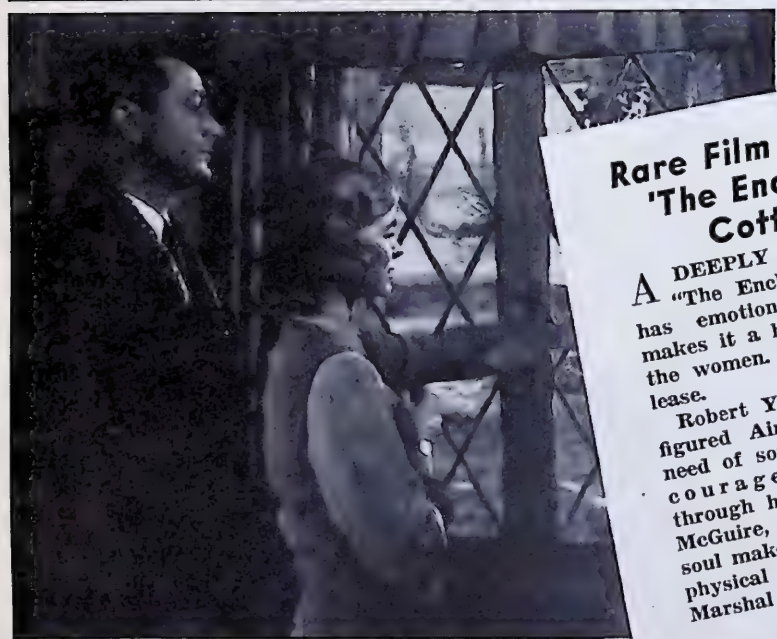
See THE MARCH OF DEATH! • JAP BRIDGE OF DEAD!
CABANATUAN PRISON RAID! • BATTLE OF BATAAN!
BOLO KNIVES VS. GUNS! • DARING GUERRILLA RAIDS!
YANK LANDING AT LEYTE! • *and more, and more, and MORE!*

YNE

FELY FRANQUELLI • LEONARD STRONG

EDWARD DMYTRYK

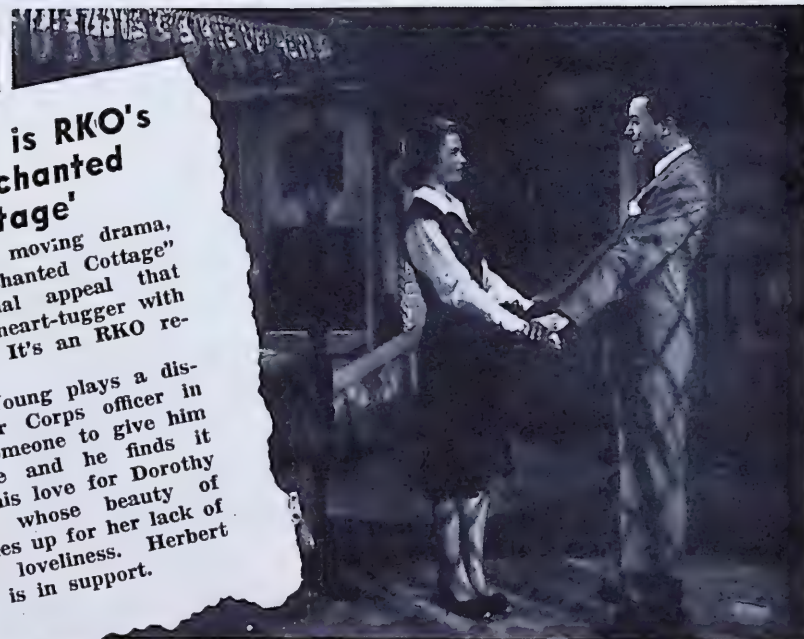
Screen Play by BEN BARZMAN and RICHARD LANDAU



Rare Film is RKO's 'The Enchanted Cottage'

A DEEPLY moving drama, "The Enchanted Cottage" has emotional appeal that makes it a heart-tugger with the women. It's an RKO release.

Robert Young plays a disfigured Air Corps officer in need of someone to give him courage and he finds it through his love for Dorothy McGuire, whose beauty of soul makes up for her lack of physical loveliness. Herbert Marshal is in support.



Studio Shows Steady Progress

Company Brought New Idea to Trade When It Originated Popular Musical Action Westerns

(Continued from Page 1)

physical improvements on a par with its recent completion of a music auditorium for recording sound and dubbing, acknowledged as the world's largest and finest.

Ten years ago, Republic released its first film, "Westward Ho," a John Wayne western costing \$37,000. Its 10th Anniversary film is "Flame of Barbary Coast," an impressive production costing \$1,500,000, which offers that same John Wayne as a star of box-office stature.

The history of the years between is a story of a company which inaugurated several new types of screen entertainment, took advantage of its sales force to keep in close touch with audience taste trends, and profited by its showmanship approach to production.

THE announcement, in March of 1935, of the creation of a new company, known as Republic Pictures Corporation, created little stir in the industry. What comment there was reflected surprise at the formation of such a company at a time when the business depression was still leaving its mark on the nation's boxoffices.

Operations began at the old Mack Sennett Studios in North Hollywood, scarcely more than a ghost studio in a mud hole. In ten years, Yates has developed this plant into a modern studio which is a credit to Republic and the industry. It now boasts fourteen sound stages, including the new music auditorium, seven auxiliary stages, and many permanent out-of-door sets, including its famed western street, which has undoubtedly been seen by more moviegoers than even Broadway. High on the agenda in Republic's post-war plans is a construction program covering additional buildings for administrative as well as production use.

During its first season of existence, 1935-36, Republic produced and released forty-six features and westerns and four serials, a schedule hardly anticipated of a new organization. That year was notable in motion picture history for the introduction of a new type of screen entertainment, the singing western. Joseph Kane, now a top associate producer-director, put Gene Autry through his paces in "Tumbling Tumbleweeds," produced by Armand Schaefer, now assistant general manager of the studio. Autry's debut was an immediate boxoffice success, and he was soon established as an outstanding star—to such an extent that, although Autry is now in the armed forces, re-releases of his films have proved just as

popular now as when they were first issued.

Republic had established the singing western; and, at the same time, had recorded a new innovation in the use of popular song-titles as film titles, a policy which has proved effective

Republic was feeling its way in the feature market, but "The Hit Parade," "Portia on Trial," and other releases during that season indicated exhibitor and public acceptance of the company's higher-budgeted films.

The appeal of the Autry mu-



Today Republic's studio is a modern and efficient plant with 14 major sound stages, seven auxiliary stages, permanent outdoor sets, and 16 other buildings devoted to administration, technical and mechanical phases of production. Its new music auditorium for sound recording and dubbing is the world's largest and finest.

through the years in connection with both features and westerns. Notable among Republic song titles have been "South of the Border," "Mexicali Rose," "Johnny Doughboy," "Pistol Packin' Mama," "Rancho Grande," and the more recent "Brazil."

During the 1936-37 season, Republic released "The Hit Parade," a musical which proved so successful that it inaugurated a series of films under that title which have been produced through the years. It invaded the comic strip field for serial background, producing the first of its series of "Dick Tracy" chapter-plays. Cooperative promotion on such serials proved very successful, and became a regular feature of the company's showmanship service to exhibitors, adding to the success of such other comic-strip serials as "The Lone Ranger" group of chapter-plays, "The Adventures of Captain Marvel," and "Spy Smasher."

sical western was augmented by the introduction of the policy of featuring various hillbilly singing groups. Many of these had won national popularity through recordings, and, in addition, offered strong exploitation angles in various local situations throughout the country.

The 1937-37 season marked the debut of Roy Rogers, now King of the Cowboys. Rogers has since starred in more than fifty productions, and his boxoffice popularity has resulted in steadily increasing budgets, with his current outdoor specials bearing a negative cost of more than \$350,000. Through the years, Republic has backed the star with a concentrated advertising and publicity campaign covering all possible media. It was for Rogers that Republic introduced an innovation in billboard posting, producing the first personal star poster in the history of the industry. Rogers was launched in

"Under Western Stars," and made the first of his theatre appearances at that time. He has since combined theatre and rodeo appearances with visits at army and navy hospitals, training stations, children's homes, and the like, as well as with participation in civic and patriotic drives.

Rogers has appeared for three successive years at the World's Championship Rodeo at Madison Square Garden; in 1943, made an eight-week tour of army camps in Texas; and has made frequent guest-starring appearances on the air and is now heard each Tuesday night over the Mutual network on the Roy Rogers Show. His palomino horse, Trigger, has shared honors on the screen and in personal appearances, and is billed as "The Smartest Horse In The Movies." Consistent representation in fan and general magazines, as well as newspapers, have been a definite factor in increased production costs, as wider booking of Rogers' films in deluxe houses brought the star to new audiences. Few, if any, stars have garnered as much space as has "The King of the Cowboys."

IT was in 1938 that the studio celebrated the opening of its ninth sound stage, dedicated to Mabel Normand, at the time the largest and most up-to-date stage in Hollywood. Many of Mack Sennett's former stars attended the opening, another step forward in the history of the lot, from the custard pies of a prior era through the westerns, serials, and action films which first brought recognition to Republic, to the production of big-budget features.

The following year marked the release of "Man of Conquest," which featured Richard Dix, Gail Patrick, Edward Ellis, and Joan Fontaine. The film opened at the Capitol Theatre in New York City, and its success was additional impetus to the studio. Its World Premiere in Houston, Texas, was a new high in Republic promotion, the company's first "Hollywood" opening, attended by the stars, civic dignitaries, and the press.

It was during the summer of 1939 that Gene Autry visited the British Isles, scoring a triumph which was reflected in his screen popularity abroad. His unprecedented reception in Great Britain has no par in screen history. Incidentally, it was in England that Autry first heard a western song written by two boys who had never seen this side of the Atlantic. The song was "South of

(Continued on Page 22)

Now Has Fine Player Roster

Powerful Lineup of Popular Stars, Execs, Producers, Directors and Writers Makes Future Sure

(Continued from Page 21)

the Border," and it became a stand-out Hit Parade tune, and one of Autry's most successful films.

A 1940 highlight was the release of "Dark Command," directed by Raoul Walsh, and starring Claire Trevor, John Wayne, Walter Pidgeon, and Roy Rogers. Republic's graduation into the big-time was emphasized by a World Premiere in Lawrence, Kansas, background of the film, Ceremonies there culminated in a restaging of the picture's climax, the burning of the city. An entire block was built for the occasion, and then went up in flames.

In 1942, Republic released its notable "Flying Tigers," first of two films about little-known branches of the service which did much to add to the company's prestige. The second was "The Fighting Seabees," released the following season. As Republic increased its feature-film investment, it elaborated on its national promotion. Newspaper advertising, the use of radio spot announcements, and billboard posting on leading films in their key city openings was the pattern adopted, in all cases coupled with concentrated local publicity campaigns, augmenting national advertising and publicity in newspapers, fan and general magazines and on the air. Through the cooperation of the Navy's Bureau of Yards and Docks, "The Fighting Seabees" was launched with simultaneous receptions in Hollywood and New York City, where the press met Seabees from states throughout the country, who later returned to key cities to participate in elaborate campaigns in connection with the film's openings.

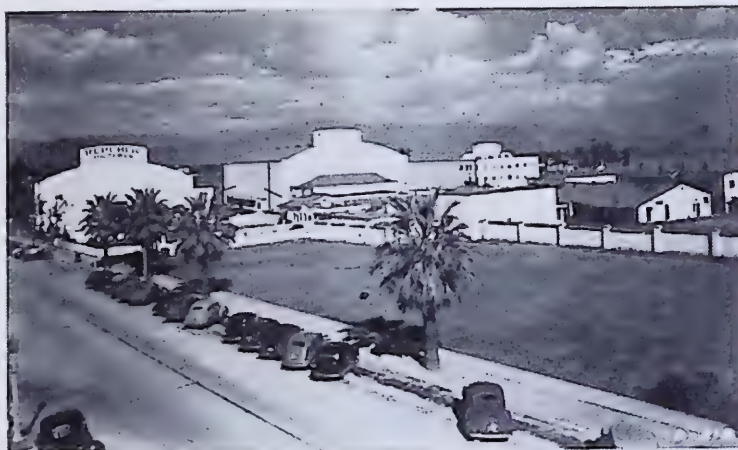
Republic's promotion policy contributed also to the boxoffice success of other films on the 1943-44 program, notably "In Old Oklahoma," and "Man From Frisco."

DURING 1945, the company is expending more than \$2,750,000, for advertising and promotion. One of the biggest advertising campaigns on any individual production is heralding its 10th Anniversary picture, "Flame Of Barbary Coast," with full-page advertisements appearing in a long list of fan and general magazines headed by Life, Look, Liberty, Photoplay and Modern Screen. Advertising in newspaper supplements includes Parade, American Weekly, and This Week. The established pattern of key-city campaigns is being followed, with augmented budgets.

The 1944-45 program has to date produced the Inter-American musical, "Brazil," starring Tito

Guizar, Virginia Bruce and Edward Everett Horton; "Lake Placid Serenade," starring Vera Hruha Ralston with Eugene Pallette, Ray Noble and orchestra, and Harry Owens and his Royal Hawaiians, "Earl Carroll Vanities," starring Dennis O'Keefe,

to cost well in excess of one and one-half million dollars per production. His acquisition by the Studio was heralded by Yates as "but the first of many forward strides which are being taken, and which are being planned in the near future, all aimed at even



Republic began operations in 1935 at a small studio that had once been the home of Mack Sennett. Two ill-equipped sound stages, an administration building and an outdoor set were its facilities. Its expansion program is still in action.

and Constance Moore and Eve Arden; and "Flame of Barbary Coast," with John Wayne, Ann Dvorak, and Joseph Schildkraut. There films and others on the way are cementing Republic's position as a producer of top-budget attraction, a position which will be still further enhanced by the release of "The Cheaters," with Joseph Schildkraut, Eugene Pallette, Billie Burke, Raymond Walburn, and Ont Munson; "Love, Honor, and Goodbye," with Virginia Bruce, Edward Ashley, Victor McLaglen, and Nils Asther; "Mexicana," with Constance Moore and Tito Guizar; and the "Strange Obsession," starring Vera Hruha Ralston.

Republic is invading the technicolor field this anniversary year, and its first of three technicolor pictures scheduled is the Frank Borzage production, "Concerto," to go into work this July. This is a Borden Chase story which appeared in American Magazine, and brought a purchase price of \$100,000. Budgets on Borzage films are flexible, all

greater objectives during our second decade."

"Mexicana" is the first of the Alfred Santell productions under his recent pact; William K. Howard is slated to produce and direct "A Guy Could Change," which elevates Allan Lane to feature films; and negotiations are now in progress for other production, as well as star talent.

Associate Producer-Director Joseph Kane's next assignment is the John Wayne starrer, "Dakota," for which the famed Howard Estabrook is doing the script.

"Love, Honor, and Goodbye," is the current big-budget production for Associate Producer-Director Al Rogell; while Associate Producer-Director George Blair has recently completed "Scotland Yard Investigator."

Republic's roster of Associate Producers includes Rudolph E. Abel, Stephen Auer, Donald H. Brown, Bennett Cohen, Ronald Davidson, Walter Goetz, Louis Gray, Harry Grey, Marek Libkov, Dorrell McGowan, Stuart McGowan, Herman Milakowsky, Sidney Picker, and E. Jocelyn

White. Directors are Spencer Bennett, Yakima Canutt, Thomas Carr, John English, Philip Ford, Frank McDonald, Steve Sekely, R. G. Springsteen, and Lesley Selander.

REPUBLIC now has forty-seven stars and featured players under contract, and has picture commitments from twenty. Included in the roster are John Wayne, Roy Rogers, Bill Elliott, Joseph Schildkraut, Tito Guizar, Robert Livingston, Allan Lane, Sunset Carson, Donald Barry, Victor McLaglen, Monte Hale, George "Gabby" Hayes, Erich Von Stroheim, The Sons of the Pioneers, Constance Moore, Vera Hruha Ralston, Dale Evans, Ann Dvorak, Jane Frazee, Jane Withers, Ona Munson, Ruth Terry, Stephanie Bachelor, and Adele Mara. Gene Autry heads a group of five in the armed forces, which includes William Henry, Bruce Langley, Lloyd Perryman, and William Shirley.

More than 50 writers are contributing to Republic Productions in 1945, the roster including Elizabeth Beecher, Albert Beich, Houston Branch, Betty Burbridge, John K. Butler, Albert Desmond and Basil Dickey.

The heaviest budgets in studio history have been allotted to its top productions. Budgets have also been increased for other features. The policy of expanded costs for the Roy Rogers' outdoor specials will continue; and western groups, like the Red Ryden series, are being given added production values.

While the studio spotlight is upon the production of deluxe pictures, there will be no attempt to de-emphasize westerns. Through the years, Republic has gained world-wide recognition as outstanding producer of westerns and serials, and the company intends to maintain this position. Republic feels that not the least of its industry contributions is its fostering of the movie-going habit in the millions of young people to the country over. The junior public which enjoys such pictures will continue to patronize motion picture theatres for entertainment and relaxation.

Republic's accomplishments in its first decade of growth have won industry recognition for the company. An anniversary is a natural time for stock-taking; but the inclination is to look ahead, rather than back.

Its record of showmanship, its excellent studio facilities, its growing roster of production and star talent, its increased budgets for top productions—all these point to an even brighter future for Republic.

Theatres Offer Finance Report

(Continued from Page 1)

against \$4,063 for 1943. Earned surplus after dividend payments amounted to \$4,481 as against \$5,123 for 1943.

* * *

Paramount Oshawa Theatres Ltd. reports 1944 net profit of \$14,677 excluding \$2,338 refundable portion of excess profits tax—this compares with \$15,618 for 1943 excluding \$920 refundable portion of excess profits tax. Earned surplus at year end stood at \$124,048 as against \$108,695 for the previous year.

* * *

Allens London Theatre Ltd. reports 1944 net profit of \$3,040 as compared with \$3,418 for 1943. After dividend payment of \$3,450 deficit account at year end stood at \$57,257 as against \$56,847 for the previous year.

* * *

Allens Kingston Theatre Ltd. reports 1944 profit of \$9,549. After dividend payments of \$11,900 surplus account stood at \$8,917 as against \$11,269 for 1943.

* * *

Allens St. Catharines Theatres Ltd. reports 1944 net profit of \$3,485 as compared with \$3,771 for 1943. After dividend payments of \$3,400 deficit account stood at \$19,690 as against \$19,775 for the previous year.

Ex-Vancouver Man David Clyde Dead

David Clyde, former manager of the British Guild Players at the old Empress Theatre in Vancouver, died recently at his home in Hollywood at the age of 56. Clyde came to Vancouver in 1930 where he took charge of stage productions for several years.

Later he moved to Hollywood and played in all the pictures in the Rathbone-Bruce "Sherlock Holmes" series. In 1936 he played a leading role in "Vengeance of the Forest," a film made in Victoria. His last role before he died was in Paramount's "Salty O'Rourke."

Clyde is survived by his wife, who as Fay Holden became famous in the role of Andy Hardy's mother. He is also survived by his brother Andy Clyde, with Columbia Pictures in Vancouver, and a sister Jean Clyde, in Scotland.

Born in Blairgowrie, Scotland, David Clyde came to America in 1927 with the Mrs. Pat Campbell company. His father, John Clyde, was famous for Scottish repertoire.

Bob O'Donnell Hit With Variety Men

(Continued from Page 1)

mal speaker, won the hearts of his listeners as he recited the accomplishments of Variety in the various cities of the USA and voiced the philosophy of its members.

Thirty-seven exchange cities had given the organization a tremendous impetus and in its ranks today were to be found persons engaged in every form of professional amusement, including baseball players. Variety, he explained, knew none of the distinctions which grow between various sections and he praised the IATSE and other labor bodies for their part in helping its work.

His home tent in Dallas, Texas, had been prominent in the establishment of a ranch for boys and was now busy on the creation of a hospital for Negroes. O'Donnell told of the organization's annual Humanitarian Award, presented in the past to such outstanding persons as Mother Berry, Sister Kenny and George Washington Carver, which would be presented this year to Dr. Fleming, discoverer of penicillin, at the convention in August.

"Ours is an industry with ability to serve the community," he concluded, "be with us, I hope."

Devaney Chairman

Leo Devaney, Canadian general manager for RKO and president of the Canadian Motion Picture Distributors Association, acted as chairman and called on John J. Fitzgibbons, Chief Barker of the projected Toronto tent, to introduce O'Donnell. "Fitz" spoke of him as "one of the best-loved men in America and one of the finest I know."

In his opening remarks Fitzgibbons discussed the fruitfulness of the amusement industry. "You and I," he said, "want the satisfaction of knowing that we can pay back something of what we owe."

It was nothing for people in the amusement industry, whe-

ther newspaper columnists, managers, stage hands and so on, to subordinate themselves to activities of a beneficial nature to others, regardless of race, color or creed. "I like to think," he said, "that the industry which give me a living and a chance for my children is the finest in the world."

While the amusement industry has been acknowledged to be one of the outstanding supporters of worthy causes, he suggested that it had not had reached its maximum capacity for public service in Canada because it did not act as a whole.

The industry "had often used its tools" for causes promoted by others. It should now work as an industry, for he thought that "we have reached a period when we can declare ourselves as being able to pull our part in the economic load of any community and get the recognition we are entitled to. I believe that in Variety we have a tool that can lift the standard of the industry to its greatest heights."

Paul Nathanson Speaks

At the conclusion of O'Donnell's address, which followed his introduction by Fitzgibbons, Devaney called on Paul Nathanson, Assistant Chief Barker.

"I believe that such an organization as the Variety Club is desirable in the community," said the youthful head of Odeon. "Such organizations bring all members of the community closer together." He supported the idea of Variety on an international scale.

"One of the greatest industries in America—one of the greatest in the world—can make the world a better place to live in. Let's hope that the Variety Clubs of the United Nations will be the next step in your progress."

In behalf of those present Leo Devaney presented Bob O'Donnell with a Jaeger woollen sweater. Shortly after the dinner end-

20th Cent'y, Para Conventions Off

(Continued from Page 1)

Pictures.

The Twentieth Century convention, to have been held on June 25th and 26th at the King Edward Hotel, Toronto, was to have been part of the tenth anniversary of that 50-theatre chain, today the third largest in Canada. A dinner to which the trade had been invited was to have been held on the second evening.

Paramount Pictures convention, slated for the Mount Royal Hotel, Montreal, on June 28th and 29th. Head office officials were to have been present to confer with Canadian branch managers.

It is expected that both conventions will be held on later dates.

MGM Wants Boy For 'Green Years'

A nation-wide search is being conducted by MGM for a young boy to play the key role of Robert Shannon in the film version of "The Green Years," A. J. Cronin's latest best-seller. The lad who gets the role should be between seven and eight years old, but small for his years.

Leon Gordon and Harold S. Bucquet, who will produce and direct the picture respectively, are personally supervising the search for the boy.

ed John J. Fitzgibbons announced that Louis Rosenfeld, general manager of Columbia for Canada, had donated \$1,000 to the proposed Canadian organization.

At the head table were Jule Allen, Theatre Holding Corporation; Ben Freedman, president of the Independent Motion Picture Exhibitors Association; Ernest Rawley, operator and manager of the Royal Alexandra Theatre, Toronto; John J. Fitzgibbons, president of Famous Players Canadian Corporation and chairman of the Canadian Motion Picture War Services Committee; Leo Devaney; Paul L. Nathanson, president of Odeon Theatres of Canada; Nat A. Taylor, president of Twentieth Century Theatres Corporation; William P. Covert, national organizer for IATSE and international vice-president; and Ben Okun, head of Biltmore Theatres.

Oscar Hanson, Property Master (secretary) and one of those responsible for the organization of the committee, was absent due to the death of his father in Jacksonville, Illinois.

"TEST FILM, 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain \$6.60."

SAVE 20% OR MORE OF YOUR MONEY
ON THE BEST
SOUND PROJECTORS AND
COMPLETE THEATRE SUPPLIES
SPECIALISTS FOR 25 YEARS
ASK THE MAN WHO KNOWS
DOMINION THEATRE EQUIPMENT CO
837 DAVIE ST. VANCOUVER B.C.

The Laurie Story

(Continued from Page 8)

tors of Harold Lloyd and Pathe films. When Regal Films, under the late Henry V. O'Connor, absorbed Ouimet's venture, Archie went with the deal.

Ten years later he left Regal to assist Jack Roher in handling Independent State Right Pictures through the Excellent Film Exchange. A year later he was back in Montreal as manager of Canadian Educational Films, acquired shortly after by Empire Films.

A Florida vacation and Archie was with Empire as Toronto salesman. When Empire acquired Canadian Universal and became Empire-Universal, he was manager of the Toronto branch and his promotion to assistant general manager followed.

Since joining Empire he has been through many of the devious and multifarious channels of that company, known completely only to Alf Perry. Today he's Republic's Archie Laurie. Which reminds me of part of Jack Benny's routine in his vaudeville days. He came on alone and told the audience that his partner was a local girl who had made good, etc., and brought her on

with "And here she is now—Toronto's Mary Livingstone!" Or words to that effect. In any case, a big hand followed.

"Last week," he cracked when things were quiet again, "she was from Buffalo."

AS undeniable proof of Archie's capacity for friendship with his natural business enemies in a tough game, I quote a letter from Simon Meretsky, written to Archie from Hot Springs, which came to my eyes without the knowledge of either:

My Dear Friend Archie:

This mineral water is wonderful for people that are nervous and have got high blood pressure from people that are asking high prices for pictures—that is how they get this high blood pressure.

Maybe some day you people will make up your minds and not take all the energy away from one fellow and tire him out so he has to say yes to everything you demand.

You know, Archie, of course, that doesn't apply to you.

All jokes aside, Archie, you get yourself a nice girl—don't be a bachelor any longer—and get a marriage license and come down here on your honeymoon, and after you take those baths you will have so much energy and pep that you will be able to get more money for your pictures, and it isn't going to cost the company one cent.



Archie Laurie and Steve Edwards, Republic's Publicity Head

Archie followed Simon's advice despite the blood pressure givers, vice and is happy. Simon, despite still solvent at last reports.

However, on going over these sundry accounts of our chief character at this point, I find that the total doesn't give the exact picture. One might gather, from the earlier emphasis on damp inspiration as related to parties, that Archie makes the moist of each day. Take a good discount. The fact is that Archie can take it or leave it alone or take it.

Archie loves fishing and golf. He and Walter Kennedy often sneak off to dangle and angle. As for golf, he was runner-up in the Fairmount Club tourney one year but then, according to Tom Daley, an old pal, "Archie can break 90 any time he wants to—

he has his own original way of scoring."

And add this to the account: His lassitude and loungitude are deceiving. He's tall and broad and seems easy-going. He moves in second gear his wonders to perform. But he gets things done fast, in superior fashion and accurately.

For all his usual amiability, he can get mad too. He does when he thinks he's right. When he does you feel like you've been caught on the Indianapolis Speedway on a bicycle.

He probably will get mad when he reads this and what has gone before. By the time the postman drops the magazine into his office, I will have bought all the mountain goats on the continent, killed all but one, and be riding that one up Pike's Peak. He'll never reach me there.

B & F THEATRES

wishes continued success

to

REPUBLIC

on reaching its

TENTH ANNIVERSARY

SAM BLOOM

SAM FINE



A meeting of the executive committee at Republic Studios. Left to right—Herbert J. Yates, Sr., president of Republic Productions, Incorporated; Hy J. Glick, Comptroller; Robert V. Newman, assistant to the vice-president; Allen Wilson, vice-president; and J. E. Baker, in charge of the production department.

AVOID DISAPPOINTMENT! GET YOUR TICKETS TODAY!



OWING TO ACCOMMODATION
RESTRICTIONS TICKET SALE
IS LIMITED TO 250
— and the advance sale
indicates an early sell-out

PLAYER TICKETS \$1.00 NON-PLAYERS \$3.00

POSTPONED
Film Weekly

• SECOND ANNUAL • CANADIAN MOTION PICTURE CHAMPIONSHIP **GOLF** **TOURNAMENT** AND SUMMER OUTING

OAKDALE GOLF CLUB, TORONTO

Tuesday, June 26 COMMENCING AT 1:30 P.M.

FILM WEEKLY TROPHY (1st Prize for Low Net Score)
NATHANSON TROPHY (1st Prize for Fewest Putts)
FAMOUS PLAYERS TROPHY (1st Prize for Low Gross Score)
L. T. E. TROPHY (1st Prize, Honeypot Contest)
Other Valuable Prizes

SUPPER DINNER
MOST BIRDIES PRIZE
RUNNER UP PRIZES
SEALED HOLE PRIZES
LUCKY NUMBERS DRAW
HONEY POT PRIZES

GET TICKETS
AT THE
FILM WEEKLY
OFFICE

HERMANT BLDG.
OR FROM THE
FOLLOWING
MEMBERS OF
TICKET
COMMITTEE

DICK MAIN
Chairman
ARCHIE LAURIE
SYL GUNN
FRANK VAUGHAN
LEN BISHOP
HYE BOSSIN
PAUL MAYNARD

and
KEN CRAIG
(Hamilton)

Film Weekly **Golf Tournament**

OAKDALE GOLF CLUB • TUESDAY, JUNE 26, 1945

Name of Entrant..... PLAYER - \$4.00
NON-PLAYER \$3.00
Address..... Phone.....

PLEASE FILL IN
SCORES OF LAST
THREE GAMES

CLUB HANDICAP
NAME OF CLUB

MAKE CHEQUES PAYABLE TO TOM DALEY, Sec.-Treas.



Due to
continuous
rain
the committee
has decided
to postpone
the
tournament
until better
conditions
prevail

Enquire
of committee
member
or
Film Weekly
office

Watch for
further
notice

NEW
DATE
WILL BE
ANNOUNCED



Big Money Outlay On Plays, Books

During the past season Hollywood studios set a new high in spending \$3,740,000 for movie rights to shows playing on Broadway as well as to unproduced plays and other theatrical properties. Although this amount does not include prices not made public it marks an increase of \$1,237,000 over the known amount of \$2,503,000 spent for the same purpose in the previous theatrical year.

Herewith is a list of sales for the season just past, their estimated prices and the buyers:

WARNER BROTHERS

The Voice of the Turtle	\$500,000
(plus 15 per cent of film's boxoffice receipts)	
Life With Father	\$500,000
(plus film royalties)	
Chicken Every Sunday	\$250,000
The Visitor	\$150,000
The Two Mrs. Carrolls	\$200,000
A Connecticut Yankee	\$100,000

PARAMOUNT

Dear Ruth	\$450,000
Feature for June	\$50,000
(unproduced play)	
Alice Sit-by-the-Fire	no price
Oh, Brother	\$75,000
(plus percentage of box-office receipts until \$200,000 is reached)	
The Odds on Mrs. Oakley	\$15,000

METRO-GOLDWYN-MAYER

On the Town	\$100,000
(against ceiling price of \$250,000)	
Violet	\$100,000
Soldier's Wife	\$75,000
(plus 15 per cent of weekly receipts from stage presentation until \$200,000 is reached)	
But Not Goodbye	\$20,000

RKO

I Remember Mama	\$150,000
The Fabulous Invalid	\$35,000
Sex Is Out	\$10,000
(unproduced play)	
Beat the Band	no price
Hit the Road	no price
(unproduced comedy)	

UNITED ARTISTS

One Touch of Venus	\$150,000
(against 10 per cent of distributors' gross)	
Decision	\$25,000
Sheppey	no price

TWENTIETH CENTURY-FOX

Junior Miss	\$400,000
Where Flowers Once Grew	no price
(unproduced play)	

SAMUEL BRONSTON

Ten Little Indians	\$150,000
(plus percentage)	

HAL WALLIS

The Searching Wind	\$200,000
(plus royalties)	
The Perfect Marriage	\$35,000

COLUMBIA

Lola and the Wolves	no price
(unproduced play)	

First Mono Picture Plays Uptown

First Monogram program to play the Uptown theatre, Loew's 2761-seat house in Toronto, Ontario, will be King Bros.' "Dillinger" and Jeffrey Bernerd's Kay Francis film, "Divorce." Double bill opens for first run later this month, according to advices from Harry A. Kaufman, head of distribution in Canada.



Indoor Pilots

No one who has gotten about this or any other town a bit hasn't had his mind taken off the thought of the moment when he entered an elevator strange to him.

The elevators in the newer buildings have a boring sameness, of course. They're smooth, simple and efficient enough to vanquish all thoughts of danger, adventure or accident. They're positively thrill-less. And the men who run them are slick, silent and as impersonal as movie ushers.

But when one moves among the town's older edifices there is color to be seen and felt. Their elevators have about them the halting gallop of an aged sport. All of them feature filligree and grillwork. They're slow and jerky and you never know if you'll make your stop the first time.

The old boys who pilot them are worlds away from their uniformed colleagues of the streamlined citadels and an ill-fitting cap of not-recent make is often the only item of toggery which identifies their authority and task. They navigate their creaky craft in shabby architectural heaps, sassing the solid citizen and letting themselves be guyed by message boys. They made their peace with life long ago, caring neither for promotion nor discipline.

Exceedingly human, they know all about everybody in the place and the state of the tenant's health and business is their everyday affair. Their moving cages are second homes to them, for that is where they eat, read, dream and live many happy moments.

They are opinionated and argumentative but they represent a kind of militant personal democracy that is worthy of admiration. For Heaven help the citizen who tries to reduce them to servility with haughty tone or pompous gesture.

Dominion Sound Men Back



JOHN D. McCULLOCH



FRANK S. HASTIE

Return of three men from service in the armed forces is announced by F. E. Peters, general manager of Dominion Sound Equipments Limited.

Former F/Lt. Frank S. Hastie, serving with the RCAF in Canada and Europe since September 1940, has resumed his duties as district service supervisor of Dominion Sound in Toronto.

John D. McCulloch, who served with the RCNVR since July 1942, has returned to the theatre equipment sales department in Toronto.

Ex-F/O Boyd W. Dunning, RCAF, served in the United Kingdom, Malta, France and Belgium since 1941. He has now returned to the merchandise department at Dominion Sound's head office in Montreal.

These men are the first of many ex-servicemen who will be re-employed in accordance with the company's established policy of re-establishing service personnel.

Nelson New Head Of Indie Group

Donald M. Nelson, former chairman of the United States War Production Board, has accepted an appointment as president of the Society of Independent Motion Picture Producers. He takes over his new post on June 29th with offices in Hollywood and New York.

Nelson succeeds Lloyd Wright, president and general counsel of the indie society since its inception three years ago. Wright retains his position as counsel and John C. Flinn will continue as executive secretary.

The society has not revealed Nelson's salary, but it is reported from other sources that it will be \$50,000 per year.

300,000 Film Feet At 'Frisco Confab

More than 300,000 feet of film has been shot at the United Nations conference at San Francisco since the deliberations began in April. This historical film record is reported to be the most far-reaching international relations job ever undertaken by the moving picture industry.

Gift reels of the conference proceedings, on 16 mm. film, will be presented to the chiefs of the various delegations at the close of the conference with the compliments of the American film industry.

Another 'Cristo'

A new version of "The Count of Monte Cristo" will be produced by PRC, co-starring John Loder and John Carradine. Leon Fromkess will produce.

Home-School Group OKs Pix For Kids

A list of current motion pictures approved for children over eight years old has been issued by the Toronto Home and School Council.

Films approved include National Velvet, The Song of Bernadette, Adventure in Music, A Song to Remember, Lost Angel, Sunday Dinner for a Soldier, Molly and Me, Thunderhead—Son of Flicka, Fighting Lady, Song of Russia, Bathing Beauty, Son of Nevada, A Wing and a Prayer, Heavenly Days, Step Lively, My Gal Loves Music, In Society, Home in Indiana and This is the Army.

Pictures soon to be released which have been approved for children over 14 years old include The Corn in Green, Colonel Blimp and The Clock.

CONGRATULATIONS

**REPUBLIC
PICTURES**

ON YOUR

10TH

ANNIVERSARY

MAY YOUR STATURE
CONTINUE TO GROW
IN A GREAT INDUSTRY

**ODEON
THEATRES**
OF CANADA LIMITED

From One 10-Year-Old to Another

(Twentieth Century Theatres to Republic Pictures)



TWENTIETH CENTURY THEATRES

Nat A. Taylor
Myer Axler

Raoul Auerbach
Sydney Roth

Harry Mandell
Barney Fox

Twinex Century Theatres Corp., Ltd.
Exhibitors Booking Association
Inter Theatres Services, Ltd.